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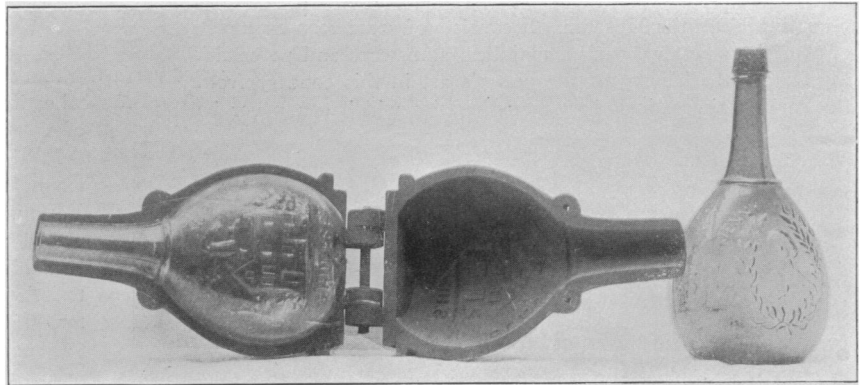
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American Glass

The collection of American glassware has recently been increased by the acquisition of numerous interesting examples of early production and some beautiful specimens of modern art wares. Among the former is a rare piece from the glass factory of Baron William Henry Stiegel, of Manheim, Lancaster County, Pa., where the manufacture of flint glass was commenced about 1769. It is a small goblet of dark-blue color, crudely finished, as it was shaped entirely with hand tools, but of a remarkably fine quality and of exceeding toughness, ringing with the resonance of a silver bell when struck. The entire external surface of the bowl is covered with little depressions and elevations, produced by the pressure of a metal tool. The Manheim works were the first in this country to manufacture flint glass, and authenticated examples, which are generally exceedingly characteristic, are of considerable rarity.

The series of old flasks or bottles with relief decorations of portrait busts of prominent people is particularly complete, including an example of almost every known pattern. Among

In modern wares is a case of cut glass made by the Dorflinger Glass Company for the Centennial Exposition. This service consists of thirty-eight wine glasses, each engraved with



OLD AMERICAN BOTTLE
Jenny Lind Design, with Iron Blowing-Mold.

the arms of one of the States, and a decanter bearing the great seal of the United States.

There are also examples of cameo cut glass in two colors, made in 1876 by Gillinder & Sons, first exhibited at the Cen-



CUP OF DARK BLUE FLINT GLASS

Made by Baron William Henry Stiegel, Manheim, Lancaster Co., Pa., 1769.

the designs are heads of Washington, Lafayette, Gen. Zachary Taylor, Benjamin Franklin, Louis Kossuth, DeWitt Clinton and Gen. Andrew Jackson. These were blown in steel or iron molds between the years 1825 and 1850, and some of them bear the names of the factories where they were produced. Of special interest are several of the original molds, weighing from fifty to a hundred pounds each, one of which bears a portrait of Jenny Lind (see illustration above).

One of the first pieces of cut glass made in Pittsburg may be seen in the collection; also, a large, green-glass milk bowl, made at Washington, D. C., in 1837, and some finger bowls of colored glass—green, blue and purple—produced by the Albany Glass and Porcelain Company in the year 1847.



CAMEO-CUT VASE

White on Blue. Made by Gillinder & Sons, Philadelphia, 1876.

tenial Exposition, and exquisite specimens of cut glass from several other American factories, showing the highest modern achievements in this line. An entire case is devoted to the Tiffany favrile glass.

Another case is devoted entirely to Tiffany favrile glass and enamels on metal, wonderfully rich in colorings and iridescent luster effects.

It is often difficult to identify the earlier glass manufactures of this country, and for that reason no important collection of American glass has yet been formed. The collection in this Museum is perhaps the most extensive one in existence, and it is desired that authenticated pieces that may turn up hereafter be added to the nucleus already formed. Persons having knowledge of any old American glass are requested to notify the Curator.

Rarities in the Museum

A highly interesting historical relic which has been added to the Anglo-American Pottery collection is a jug decorated with black prints illustrating the "First View of Com. Perry's Victory," and "Com. Macdonough's Victory on Lake Champlain, September 11, 1814." This design was produced in Staffordshire, England, perhaps in 1815, and is now exceedingly rare. We are indebted to the publisher of *Old China* for the use of the illustration.



PERRY AND MACDONOUGH JUG

Two curious jugs, made by negro slaves at a pottery near Bath, S. C., where much of the earthenware for the Southern Confederacy was produced in 1862, have recently been added to the American collection. These jugs are of coarse, sandy pottery, with a glaze made of sand and wood ashes. They are roughly modeled in the shapes of grotesque human heads, with movable eyeballs and teeth of porous white clay. They possess both an ethnological and historical value, and are at the present time exceedingly scarce.

Ceramic Forgeries

In nearly every large collection of pottery and porcelain will be found copies, reproductions or forgeries of well-known manufactures. Sometimes the ware itself, the decorations and the marks are spurious throughout, while frequently the paste itself is genuine while the ornamentation is an imitation, having been done at some other factory at a later period. A large proportion of these fraudulent or "doctored" fabrics come from Paris, where certain manufacturers or dealers are always prepared to supply the demand for rare productions.

For purposes of comparison, a case of such forgeries is now being prepared which will be of great interest to students and collectors.

The School of Industrial Art of the Pennsylvania Museum

LESLIE W. MILLER, PRINCIPAL.

Notes

The work in pottery, basketry and metal-work at the School of Industrial Art, all three of which have been introduced during the present season, has met with encouraging patronage and appreciation, and represents the School's latest development in the direction of practical application of art to industry.

In addition to the current exhibition of Mrs. Saunders' work, the Alumni Association is planning to hold, before the close of the School-year, June 2d, an exhibition of Volkmar pottery, arranged by Mr. Leon Volkmar, who is in charge of the Pottery Class at the School this year, and an exhibition of landscapes in pastel and black and white by Charles T. Scott and Albert W. Barker.

On the evening of Monday, March 14th, a meeting in honor of the memory of Charles Godfrey Leland and in appreciation of his services to Industrial Art was held at the School, under the auspices of the Alumni Association. An address on Mr. Leland's life and work was delivered by Talcott Williams, LL.D.

Since the date of the last BULLETIN the attendance in the Class in Pottery has very materially increased, and the work of this department is now fairly launched under very favorable auspices. A most gratifying and encouraging testimony to the value and promise of this work has come in the gift by Mr. H. H. Battles of one hundred dollars, to be offered in prizes to the class this year.

The students in the class begin their study by building up ware without the use of the wheel, and the wheel is employed only after a certain proficiency in the more primitive process has been attained, thus following in the class-rooms lines of the historical development of the art itself. In decoration a similar course is followed, the first decoration being by incision and the application of flat designs, such as are employed by the American Indians; afterward, the decorations demanding more subtle modeling and color combinations are studied. The clay used is a mixture of two kinds from the Raritan Ridge, in New Jersey.

An exhibition of sketches and studies in southern California, by Mrs. E. M. Hallowell Saunders, under the auspices of the Alumni Association of the School of Industrial Art, opened with a private view on the afternoon of Monday, February 29th, and continued from 12 to 5 o'clock daily, except Sundays, until March 12th. Mrs. Saunders was for several years the instructor in charge of the Class in Illustration, and her work is, therefore, well known to friends of the School. The collection shown at this exhibition comprised many beautiful studies of the California flora, a class of subjects in which the artist long ago won well-deserved recognition, but it included, in addition, a considerable range of landscape and figure work in water-color, charcoal and pen and ink.